

10,000  
EVENING WORLD  
OUTINGS.

## From Flooded Galveston to the Blue Mediterranean

10,000  
EVENING WORLD  
OUTINGS.

public to have the great daily papers at their command.

But a visit to Galveston at the time of the flood and a trip on the Mediterranean? Why, of course!

Who is there in all the civilized world who has not heard of that terrible disaster, the Galveston flood, when the fearful hurricane rushing from the West

lying peaceful in its feeling of security Sept. 7, 1900. The miniature city is perfect in detail. The scene, of course, shows the commercial district on the bay, with the wharves, from which are being loaded cotton and other material into the vessels.

In the foreground is the water of the bay, while at the left is the Gulf of Mexico, Galveston being practically an island. In fact, it is more like Rockaway beach, from Hammel's to the Point, except the city is about two miles across. The two lighthouses at Point Fort, surrounded by trees, and Point Bolivar, stand sentinels.

The city itself shows a picture of prosperity. The big green elevator is on the left. On the right is another. Smoke comes from the stacks of the factory, while along the wharves run the freight trains with their loads of cotton.

The little details of the water-front are perfect—the gangways, the wharves, the lamp-posts along the wharves, the boats—everything is suggestive of the Texas city. Stretching back from the bay is the city itself, and looking up Tremont street and the other thoroughfares the perspective is wonderful. Although official warning of a storm was given on Sept. 7, Galveston on that day was unconscious of its horrible fate.

The wonderful mechanical reproduction—but one forgets it is a mechanical device—shows the town in all its atmosphere of a peaceful, busy city.

On the bay sails by the big excursion boat, the City of Galveston, filled with merry-makers; a steamer passes, and launches, tugs and sailboats intermingling with the sloops and boats unloading at the docks. The express crosses the bridge connecting Galveston with the mainland. The city, with its packing-houses, its warehouses, its elevators, its water front, lodging-houses and saloons, is full of life. Then the wonderful electrical effects which make the "Galveston Flood" famous begin to play.

Sunset comes. The sky pinkens. Then the city is shrouded in dusk. Lights begin to twinkle in the buildings. The waterfront, where work goes on all night, is soon illuminated with its "long-shoremen's" resorts. Then the row of lights along the wharves are lighted, making a bit of realism so artistic as to cause a suppressed gasp of admiration to stir the audience.

But the beauty of the scene is not yet described. The full moon, at first hidden behind the steeple of a church,

risks and spreads its soft moonlight over the mist. The bright stars, which are not dimmed by the moonlight, twinkle above the unsuspecting city.

On the left the lighthouses send forth their protecting rays.

Then a vessel steams by with its lights aglow. Now comes the excursion boat back, the lights shining, while from the deck comes the sound of singing. The excursion boat passes, others come and go. Over on the wharves is heard the singing of the Southern darky—men far distant in the distance come the sound of "Nearer, My God, to Thee."

The night progresses. One by one the lights go out except a few along the waterfront.

A fire breaks out in the distant part of the city, and cries are heard as it is extinguished. The moonlight glistens on the waters of the bay, and all is well.

In the beautiful effect of the moonlight playing on the bay one of the most artistic effects in the production is brought out.

In fact, throughout the whole production the electrical effects are wonderful and in the varied progressions twelve stereopticons are used.

Dawn breaks, then the rays of the sun peer over the housetops.

Galveston, the city built upon land so unprotected from wind and rain, its highest point not being six feet above sea level, awakes for its fateful day.

As it approaches noon ominous signs begin to manifest themselves. The sky darkens. The flags on the flagstaffs float, struggling in the wind. The trees in the side foreground wave their branches and bow their heads. The wind whistles, then grows louder. The lightning flashes, thunder rolls, the waters of the bay become angry and thrash and seethe in fury. Here a fire breaks out to add its horror to the scene. There another leaps against the sky. Cries come from land and shore. A sudden darkness falls upon the town. It is the end.

On the bay sails by the big excursion boat, the City of Galveston, filled with merry-makers; a steamer passes, and launches, tugs and sailboats intermingling with the sloops and boats unloading at the docks. The express crosses the bridge connecting Galveston with the mainland. The city, with its packing-houses, its warehouses, its elevators, its water front, lodging-houses and saloons, is full of life. Then the wonderful electrical effects which make the "Galveston Flood" famous begin to play.

Sunset comes. The sky pinkens. Then the city is shrouded in dusk. Lights begin to twinkle in the buildings. The waterfront, where work goes on all night, is soon illuminated with its "long-shoremen's" resorts. Then the row of lights along the wharves are lighted, making a bit of realism so artistic as to cause a suppressed gasp of admiration to stir the audience.

But the beauty of the scene is not yet described. The full moon, at first hidden behind the steeple of a church,

risks and spreads its soft moonlight over the mist. The bright stars, which are not dimmed by the moonlight, twinkle above the unsuspecting city.

mer prosperity a pitiable wreck.

A feature that McKane and Potter have accentuated is the dramatic reading accompanying the production. They have engaged James B. Driscoll, late of Frederick Ward's company, to give the lecture, and his dramatic reading is a praiseworthy innovation. Willard Lee Hall, one of the most efficient men in the business, staged the production, which is a slight every visitor to Coney Island should see.

Haven't you heard of the famous French Voyage or Mediterranean Trip in George C. Tillyou's wonderful, Steeplechase Park, and the Galveston Flood, on Surf Avenue?

In one you can have a two days' trip in fifteen minutes, cruising the Mediterranean from Bona, France, to Oran, Algiers. In the other you can be carried back four years and be made a witness to one of the greatest disasters that ever befel an American city.

Wonderful things, to be sure, but the two exhibitions are wonderful, and for the reason of their diverse instructive and entertaining possibilities The Evening World has chosen them as the two offerings to give its news merchants this week.

The tickets are good for any day this week and the beautiful voyage on the blue Mediterranean and the view of the Galveston disaster are ready for The Evening World's guests.

The French Voyage or Mediterranean Trip was chosen for The Evening World's guests on account of its superior interest and entertainment; being as educational and instructive a trip as though the real voyage were taken. The Galveston Flood was secured as a great picture of an important historical event. It is an attraction that teaches the story of the great disaster, gives a history of the afflicted city and at the same time illustrates the wonderful mastery of mechanical and electrical problems which science has reached.

To take the French Voyage, of course, the gates of Steeplechase Park must be passed, but The Evening World's tickets offered to its news merchants not only admit the holder to the great French Voyage, but are a general admission to the great seaside wonderland.

What is the French Voyage? It is the most exquisite and wonderful stereoscopic production ever exhibited. Proof enough of this is the fact that it took the only prize awarded an amusement exhibit at the Paris Exposition.

Do you want a delightful trip on those most enchanting of waters—the Mediterranean? Well, it can be enjoyed with all realism at Steeplechase Park.

First of all the passenger, before starting on the French Voyage, sees a big steamship full rigged, built, equipped and launched in the great Steeplechase Park on one of the big lagoons.

Just like a real seagoing vessel the ship is reached by a broad gangplank from the mainland, while the waters of the lagoon lap underneath.

Once in the boat you look out over the railing and see in wonderful perspective effect the coast of France and the blue waters of the bay. This is the start of the trip. Bon voyage and you are off. All over the broad decks the passengers can wander, but it is needless to say all eyes are fastened on the changing scene. Be careful, for as with the motion of the boat you see the boats and shores glide by, you may get seasick, so realistic is the effect, but there is small danger of this, as the wonderful thirty-six hour voyage only takes you fourteen minutes! While the gentle movement of the stately steamer is felt and the subdued thud of its mammoth machinery the passenger finds himself entranced by the beautiful pictures from the boat's side.

Starting from the port of Bona, the picturesque French port lies in the arms of the sea, softened by the dawn just before sunrise. The green trees, the houses and buildings nestling on the promontories, the rocks and hills, all part of the beautiful seaport, the ships in the harbor, all are softened by the gray dawn. Gradually the sun rises and the whole sea and land is bathed in the glorious golden light, changed from the first pink tints into the real June light. As the ship moves on the emerald green waters of the harbor change to the created blue of the open sea.

The effect of changing daylight during the voyage is wonderfully artistic bit of realism seen in any mechanical exhibition. The mood ship is en route for Algiers, and the picturesque sea voyage is reproduced with a minute delicacy of detail which is necessary to represent that indescribable charm of the Mediterranean.

Here you see a gleam of light that catches the sail of a distant ship. Then the broad sunlight strikes full alant across a mountain.

Here a trader ploughs by, her smoke trailing behind, and then in the strong breeze the British Mediterranean squadron comes ploughing past.

When the ship passes Bougie with the mountains of Kablin and Cape Carboy, it is supposed to be 10 o'clock in the morning, the ship having left Bona at 5 A. M. The sea is answering to a stiffer breeze, and the light on the water—deep blue in color—sparkles like diamonds.

A ship passes by and in its trail follows a porpoise. A "sea-dog" leaps in the water and all the details of the scene are perfect.

Over the gulf, where the breeze apparently ripples for miles, the eye seems to look toward the horizon. The perspective is wonderful.

High noon arrives, and with it Algiers. Algiers with all its minarets, its red roofs, a realm of white struck by the full flood of the sun's rays. Algiers, pictured in its seaside glory, its fishing, artistic and wonderful. The fishing boats and sail boats crowd to the wharves, while others nestle close to the broad

high walls of the Oriental city. On the sails moves and the French feet is seen in movements in open sea. The torpedo boat "Joan," of the British Mediterranean squadron, is passed. Next is passed the warships Admiral Renoun, Empress of India, Vice-Admiral Ramilles, St. George, Goliath, Furios, and Diadem. The smoke from the stacks of the vessels forms one of the most puzzling and realistic bits of detail in the entire production. The sun in the changing lights and shades on the water in exquisite tints, and before Oran is reached the broad path of bright sunlight, making its way across the blue waters, announces approaching sunset. Oran is reached, and the glory of an eastern sunset battles the sea and land in the romantic splendor of the sinking sun.

The exquisite opalescent tints are beyond description, but the glowing sunset is the fitting picture for the passenger on the French voyage to last frame upon.

When the passenger looks out over the ship's sides at the sea and shore, with glowing sunlight, it is with a strange feeling of sorrow that the voyage is over.

When it is necessary to step out over the gangway into Steeplechase Park a sudden feeling of "Where am I?" comes over one, so completely absorbed in the atmosphere of the enchanting voyage has one been.

The French Voyage, or Mediterranean Trip, was shown only at the Paris Exposition in 1901, where it received the only grand prize awarded for an amusement, and at Earl's Court, London.

The success of the French Voyage was assured when Jules Breton, Edward Daulle, Jules Claretie, Carolus Duran and other great artists praised the artist and author of the wonderful work, M. Francaux and M. Gaden. The French Voyage is equally beautiful by day or night and is a trip one will never forget.



When the passenger looks out over the ship's sides at the sea and shore, with glowing sunlight, it is with a strange feeling of sorrow that the voyage is over.

When it is necessary to step out over the gangway into Steeplechase Park a sudden feeling of "Where am I?" comes over one, so completely absorbed in the atmosphere of the enchanting voyage has one been.

The French Voyage, or Mediterranean Trip, was shown only at the Paris Exposition in 1901, where it received the only grand prize awarded for an amusement, and at Earl's Court, London.

The success of the French Voyage was assured when Jules Breton, Edward Daulle, Jules Claretie, Carolus Duran and other great artists praised the artist and author of the wonderful work, M. Francaux and M. Gaden. The French Voyage is equally beautiful by day or night and is a trip one will never forget.

## A S P L E N D I D S E R I E S

of Photographic Views of the Great World's Fair at St. Louis.

THE MAGNIFICENCE of the St. Louis Exposition surprises every visitor. One hears the remark: "I didn't think it could possibly be so fine"—yet fine it is, and it stands a monument to the men whose courage, enterprise and devotion made it all possible. To see the Exposition is the event of a lifetime. The next best thing is to secure those superb photographic reproductions comprised in the

## World's Fair Photographic Art Portfolios.

These splendid views, with their accompanying description, afford a complete record of all that is going on from day to day—a record equally interesting and valuable to those who see the Fair and those who do not. For every member of the family this series provides instruction and entertainment.

The World offers this extraordinary series of official 10 CENTS FOR EACH photographs to the public at the remarkably low price of PORTFOLIO.

It is only through a very large edition THE WORLD is enabled to make this offer. The regular price for which they are selling all over the United States is 25c. per portfolio.

## GET PARTS I. AND II. TO-DAY.

Then Judge for Yourself What They Are Worth.

Each Portfolio contains 16 photographic views taken by expert photographers. The most skillful engravers have been employed on the plates. Printed on heavy plate paper and bound with an artistic cover, size 11x13½ inches.

## FOR SALE AT THE FOLLOWING PLACES:

IN NEW YORK: ALL WORLD OFFICES—Main Office: 63 Park Row, Harlem Branch: 211 West 125th St. Uptown Office: 1381 Broadway. SIEGEL COOPER CO. (Book Dept.), 6th Ave., 18th and 19th Sts.; SIMPSON CRAWFORD CO. (Book Dept.), 11th Ave., 11th to 20th Sts.; BALCONY BOOKSTORE, ADAMS DRY GOODS CO., 6th Ave., 21st and 22d Sts.; JOHN WANAMAKER BOOKSTORE, Broadway, 9th and 10th Sts.; MURPHY'S ARCADE BOOKSTORE, The Arcade, 71 Broadway; BLOOMINGDALE BROS. (Book Dept.), from Lexington Ave. to 3d Ave., 59th to 60th St.; IN BROOKLYN: ABRAHAM & STRAUSS, Fulton St.; A.D. MATTHEWS' SONS, (Book Dept.), Fulton St.; A. I. N.A.M. (Book Dept.), Fulton St.; H. A. BAKER & CO. (Stationery Dept.), Broadway and Rockaway Av.; H. BATTERMAN (Book Dept.), Broadway; JOURNEY & BURNHAM (Stationery Dept.), Flatbush Av., and THE WORLD'S BROOKLYN OFFICE, 292 Washington St.

**Contents of Portfolio No. 1:**

- Administration Building.
- An Impression of Distances.
- A Corner of Liberal Arts Building.
- The National Commission.
- Palace of Machinery.
- Palace of Varied Industries (double page).
- A Dedication Group.
- Entrance to Palace of Machinery.
- The House That Grant Built.
- Palace of Electricity.
- The Era of Staff.
- China's Debut at a World's Fair.
- Missouri's Mansion House.
- The Blizzard.
- Mexican Building.

**Contents of Portfolio No. 2:**

- Palace of Mines and Metallurgy.
- United States Government Building.
- The Japanese Imperial Commission.
- New Jersey Building.
- Facade and Lawn.
- The Palace of Pu Lun.
- The Lagoons.
- Plaza of Saint Anthony (double page).
- The Protest of the Sioux.
- From Wilderness to Wonderland.
- North Front of Manufacturers.
- Louisiana Building.
- Canada Building.
- The Galveston Flood.
- Why "The Forest City."

**PART II. OUT TO-DAY**

**FOREST CITY 1904**

**THE AINU The Primitive People of Japan PHOTOGRAPHED AT THE WORLD'S FAIR**

**Forest City Coupon.**

THE WORLD, Pulitzer Bldg., NEW YORK.

Inclosed herewith find TEN CENTS to cover cost, postage and expense of mailing PART..... of "The Forest City."

(If two parts are ordered at once, change coupon.) (Send 10 parts instead of Part I.)

Name.....

Address.....

Fill out this coupon and by 16c. send to THE WORLD, with 10 CENTS for each part.